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Since the Easter holidays come next week, the next issue of THE CLASSICAL WEEKLY will bear the date of April 17 (not April 10). The attention of all readers is called to the standing notice at the top of the first column of the last page of each issue, which gives clearly the times at which the paper is due to appear.

In connection with the specimens of Latin verse written in America, which we present in this issue, reference may be made to THE CLASSICAL WEEKLY, Volume 1, Number 6.

Several times I have called attention in the pages of THE CLASSICAL WEEKLY (I. 33. 2. 97) to inaccurate or erroneous statements made by others concerning matters of Latin syntax. I desire in this paper to purge my soul of an error of which I have been guilty myself.

In Dido's curse, at Aeneid 4. 616 ff., we have these words:

complexu avulsus Iuli  
auxilium imploret videatque indigna suorum  
funera nec, cum se sub leges pacis iniquae  
tradiderit, regno aut optata luce fruatur

In my note on 618, 619, I wrote as follows: "nec: in a wish, as in a command, we ought to have *neve* or *neu*; see on *nec horresce*, iii. 394". In the note on the latter passage I wrote: "*nec*, instead of *ne* or *neu*, occurs with the imp. in poetry and later prose".

I do not know how I came to make such statements; all I can do is to cry *peccavi*, *peccavi*, and ask forgiveness. As a matter of fact after a *positive* sentence *nec*, not *neve*, is regular, in commands and wishes both. The matter is put clearly enough in Gildersleeve-Lodge, 260; Bennett, 281, passes the point over entirely (though in 282 e, in connection with the analogous situation in purpose clauses, he makes appropriate comment); Allen and Greenough, 450 N. 5, mislead by saying merely "The regular connective, and *do not*, is *neve*". Hale-Buck, 464. L. 2, are clearer.

The German authorities are clear enough on the point. Cf. Menge, Repetitorium der lateinischen Syntax und Stilistik, § 337, Anm. 2 (seventh edition, 1900).

"Die Fortsetzung des Verbotes geschieht, wenn *ne* vorhergeht, mit *neve*, höchst selten mit *neque*.

... Wenn kein *ne* vorhergeht, wird meist *nec* gesetzt". Menge cites, by way of illustration, Cic. De Leg. 3. 11; Off. 1. 92; 1. 134; Planc. 15; Sall. Jug. 85. 47; Liv. 22. 10. 5; 23. 3. 3. He then continues: "Nach vorausgehenden *noli* (*nolite*) c. inf. wird das Verbot mit *nec* oder *aut* c. inf. fortgesetzt, z. B. *Noli fugere nec* (oder *aut*) *mortem timere*. Cf. Caes. b. g. 7. 77. 9". In the eighth edition (1905) the matter is put as follows: "Wird ein Verbot (oder ein verneinender Conj. hortativus u. iussivus) an einen vorhergehenden Satz durch 'und nicht' angeschlossen, so steht, wenn *ne* vorhergeht, *neve* (selten und dichterisch *neque* ...) ... Wenn kein *ne* vorhergeht, wird meist (in klassischer Sprache regelmässig) *nec* gesetzt".

In Reisig-Haase's Vorlesungen ueber lateinische Sprachwissenschaft (Note 496, in Volume 3, page 482) Haase, speaking of *neve* and *neu* in the general connections we have in mind, says:

Ueberhaupt findet hierbei sich eine grössere Freiheit statt, als die gewöhnlichen Regeln gestatten. Allerdings ist *neve* der genauere Ausdruck, und wenn man, wie in Gesetzen, zwei Verbote verbindet, die an sich gesondert sind und wo man bei jedem das Verbot ausdrücklich einzuschärfen hat, da ist *neve* notwendig. In freieren, weniger förmlichen Rede aber begnügt man sich oft, das bloss *nec* zu setzen, wofern der prohibitive Sinn schon deutlich durch das Vorhergehende ausgedrückt ist; nur in dem Falle scheint man sich dies nach meiner Beobachtung nie erlaubt zu haben, wenn die indefinita quis, quid, quando, u. s. w., folgen. Zu den Beispielen bei Zumpt § 534 vgl. noch Cic. p. Planc. c. 6 in Verr. II, 17, § 41. Sall. Jug. 85, § 47. Liv. V, 3. 8. XXII, 10, 5. wo Fabri mehr Stellen des Livius angiebt; Tac. Ann. I, 43. XI, 18. dial. 13. 7. das. Dronke; Ovid. Metamor. IX, 792. XI, 285. XV, 175. 302. Amor. I, 8. 63. 65. Fast. I, 687 fg. Juven. Sat. IX, 99. Zu streng urteilt Kritze zu Sall. Cat. 34, 2 p. 158 fg. Jug. 8, 2.

To this Schanz adds:

Für Cic. ist festzuhalten, dass *nec* wohl zur Fortsetzung von *ut* und beim imperativischen Konjunktiv vorkommt, nie aber nach *ne*, also ist *ne ... neque* bei Cic. nirgends anzunehmen; vgl. C. F. W. Mueller zu Cic. off. p. 57. Sonst vgl. Dräger, H. Synt. II. p. 606, meine Syntax § 31 und § 212, Nipp. zu Tac. ann. I. 43.

Especially good is § 31 in Schanz's treatment of Latin grammar in Müller's Handbuch<sup>1</sup>. C. K.

<sup>1</sup> It remains to add that the error in my Vergil was called to my attention by Mr. F. M. De Forest, until recently at St. Paul's School, Concord, N. H.

## NEO-LATIN POETRY

Florilegium Latinum, Vol. II. Translations into Latin Verse (Victorian Poets). Edited by Francis St. John Thackeray and Edward Daniel Stone. London: John Lane (1907).

This is number five in a series of compilations known as the Bodley Head Anthologies. Others in the same series are English Epithalamies, Musa Piscatrix, English Elegies, and the first volume of the Florilegium Latinum which contains translations from the pre-Victorian poets.

After a brief preface by Mr. Thackeray and an introductory Latin poem by Mr. Stone to the "learned Maecenas" appears a list of the translators, among whom are the names of many distinguished philologists, such as Ellis, Bury, Jebb, Tyrrell and Kynaston. Of the 42 scholars who contribute a total of 203 translations, Stone offers 102, Thackeray 15, J. Robertson 8, Mason and Moule 6 each. In each case the English is printed on the page opposite. The originals are culled from 75 English writers. Tennyson has furnished material for 43, Matthew Arnold for 17, R. L. Stevenson for 8, Swinburne for 6, Charles Kingsley for 5, Clough for 5, Macaulay for 4, Longfellow for 4, W. Morris and Kipling each for 3.

The keynote to the collection might be found in the third distich of the dedication:

Aetatis nostrae vates antiqua videbis  
pulpita Romana pervolitare toga.

The whole subject of Neo-Latin poetry is broad and important enough to admit of instructive discussion. In its widest sense it includes imitative as well as original productions and also Latin 'versions'. Apart from longer and more pretentious Neo-Latin works such as Petrarch's *Africa* and Polignac's *Anti-Lucretius* there is plenty of material for study in the Latin poems and versions to be found among the minor productions of many of our English poets, as for example Milton, Buchanan and Gray. Not a little of this sort of verse emanates from academic sources or where prizes in verse composition tend to stimulate interest in this form of art. The Hoeufft prize, offered annually, for general competition and not merely for Hollanders, has brought out several volumes of original verse often on amusingly modern themes and, we may safely say, often of very doubtful literary value. The kindest atmosphere for the cultivation of these flowers of poesy we still find among the English public schools and universities. The best of these versions have been gathered from time to time into such books as *Arundines Cami*, *Sabrinae Corolla*, *Folia Silvulae*, *Nova Anthologia Oxoniensis*, and the *Florilegium*, which might be called *Anthologia Cantabrigiensis*, as most of the contributions are from Cambridge scholars.

The practice of verse composition inculcates with great thoroughness the principles of ancient prosody

and metric, careful attention to quantities, and, besides the keenest analysis of the English models, an often profound study of the mechanism and structure of the Latin poets, and the inevitable estimation of values which is required by the comparison and imitation of imagery, turns of thought and mannerisms of individual writers. The reflex on the student's appreciation of English poetry is said to be very good, as he learns much for himself indirectly without looking upon English literature as a task to be learned by the schoolboy. The constant comparison of pattern and translation, and the habit of trying to catch the most elusive elegancies of thought and reproducing them in Latin dress must be intensely interesting for a man equipped, from training and temperament, for the undertaking. All this, however, is a matter which concerns the man himself. What can be said of the finished product, which has been produced after great labor and as the result of much time devoted to the ancient muses? In answer to this question there will be a diversity of replies. The objectors of the extreme wing will say that after all it is a mere waste of time, and is perverted ingenuity; the poems are mere school-studies, they add nothing to the world's stock of literature; in the process good pieces of literature have been spoiled, by being put to a base use, by being padded, or by having parts omitted either as too modern or to be inferred from a general or special Latin term; the ancient atmosphere tends to vitiate the pure modern; the more clever the translation, the more the very ingenuity distracts from the thought, and hampers the reader in his effort to judge of the effect; the process may be of great educative value to the tiro, or of infinite pleasure to the practised translator; it may steep him in the lore and thought of the ancients, but the process may be compared to an exciting game or puzzle: when the labor is finished, is the material gained worth the candle? *Parturiunt montes, nascetur ridiculus mus!* Objections may be multiplied; and many of them will be conceded as just, when considered in certain relations. The total expenditure of labor and time may bring forth only a meager return in the shape of original production, and the translations are doubtless in most cases but very indifferent school-pieces; it would be strange if such were not the case. The principal result seems to be training in ancient verse-forms and verse-structure and an additional point of view which it gives to a boy from which to look at his classical studies, and an incentive to get as far as possible beneath the surface.

But it must also be admitted that some of these translations not only excel as translations, but even are of extraordinary cleverness and sometimes may lay claim to being suggestive of the best ancient representatives of their *genre*, whether we compare them from the standpoint of language, atmosphere, or thought. We must never lose sight of the fact

that the ancient Latin literature, especially the poetry, was based on Greek models. As Mackail says at the opening of his *Latin Literature* (p. 4) of the *Odyssey* of Livius Andronicus:

It is interesting to note that this first attempt to create a mould for Latin poetry went on wrong, or, perhaps it would be truer to say, on premature lines. From this time henceforth the whole serious production of Latin poetry for centuries was a continuous effort to master and adapt Greek structure and versification; the *Odyssey* of Livius was the first and, with one notable exception, almost the last sustained attempt to use the native forms of Italian rhythm towards any large achievement; this current thereafter sets underground, and only emerges again at the end of the classical period. It is a curious and a significant fact that the attempt, such as it was, was made not by a native, but by a naturalized foreigner.

From the accentual rhythm of the English to the quantitative measures of the Latin is a change which in itself produces such magic effects that the translation sometimes seems to be a new and different poem. More than a score of meters are used in the volume which has suggested this paper, the more common being the hexameter (41), the elegiac distich (76), the *Alcaic* (24), the different *epodic* meters (24), the *hendecasyllabic* (7), and the *Sapphic* (6). I would single out only one instance of the effect of quantitative rhythm, the rare *Galliambic*, in which, besides a Latin rendering of Tennyson's *Boadicea* (LIX) is printed Matthew Arnold's *Bacchanalia*:

Loitering and leaping  
With saunter, with bounds—  
Flickering and circling  
In files and in rounds.

*Fera Maenadum en cohors e nemore it nemorivaga.* Here almost the entire vocabulary, most of the verse-endings and some of the verse-openings are taken from the *Attis* of Catullus (LXIII); yet the poem is a close parallel, if not a literal translation, of the English.

Only a few instances need be cited where the change of form in the process of translation affords material for interesting comparison. One sonnet by Tennyson reproduced in the *hendecasyllabic Phalaecian* of Catullus is a sort of answer, so far as the sentiment is concerned, to the dedicatory poem of Catullus, although in no sense does it appropriate phrases from the Latin poem. Another sonnet, by Longfellow, is turned into the *iambic trimeter*.

Again, a snatch of humorous prose anecdote describing an incident of travel is put into the style of Horace's *Journey to Brundisium*; another prose extract, this time *The Antimaterialistic Answer of an Objector*, from Professor Tyndall, is after the manner of Lucretius and has an almost familiar look in the garb in which Mr. Gilson has arrayed it.

Several quatrains by W. Watson slip naturally into

*elegiac distichs* which sound like similar poems by Martial, as do also two of Edwin Lear's nonsense rhymes. A number of *idylls* and *ballads*, as well as several passages of narration of mythological content, remind one constantly of Vergil and Ovid, but not obtrusively nor in any sense giving the effect of a cento.

Roughly speaking, we may describe the thought of most of the English poems translated as (1) imitating the ancient classical manner or spirit, even confining allusion to the classic myths and ancient life; (2) poems distinctly modern in atmosphere and allusion; (3) others which are of so general a nature as to belong to almost any age. (4) Another class might perhaps be added of poems where the atmosphere can be made ancient by only a trifling change of allusion or turn of thought.

To the first class belong Macaulay's *Horatius*, *Virginia*, and the *Battle of Lake Regillus*, from which extracts are given; Tennyson's *Oenone* (one of the most pleasing in the collection) and *Boadicea*; Arnold's *Thyrsis*; Swinburne's *Atalanta in Calydon* (extract); and Charles Kingsley's *Andromeda*.

To the second class belongs the poem entitled *A Golfer's Invitation*. To the third class belong Christina Rossetti's *Love strong as death is dead*; Richard Le Gallienne's *Spirit of Sadness*, which has the spirit as well as the meter of Catullus. Robert Louis Stevenson's poem entitled *The Pinnacle* has more description of nature than Catullus uses, but in thought at once suggests his *Phasellus ille quem videtis*, hospites, while the translation in *iambic trimeter* adds to the association. In the fourth class, if we may indeed call it a distinct class, may be placed one of the most charming in the anthology, No. CLXIV, *Dickens Returns on Christmas Day*. A ragged girl in Drury Lane was heard to exclaim: "Dickens dead? Then will Father Christmas die too?" By changing Dickens to Flaccus, referring to London as *Urbs*, "the metropolis", and Christmas as *Saturnalia*, by choosing as title the lament of Horace for *Quintilius* (*Ergo Quintilium perpetuus sopor urget?*) and by using the *hendecasyllabic* verse and the vocabulary of Catullus with especial reminiscence of the graceful lines on the death of Lesbia's sparrow, the translator has produced a perfect ancient atmosphere.

In most cases the point of view is ancient; hence many shifts are resorted to, such as omissions, paraphrases and circumlocutions, complete remoulding of abstract expressions into the concrete which the Latin prefers. The imagery is also not seldom changed, and there is a certain amount of what might be called in plain language 'padding'. This last varies in amount with the form of verse used, and occurs most frequently where a full verse-form takes the place of a rather concise English meter. The whole subject presents many phases which seem to merit more careful examination. When we con-

sider the productions as if they were real originals, we experience various curious emotions. Latin words and phrases inevitably call up a different set of associations from the English, and connect with a series of customs and ideas drawn from the old civilization, and treasured up in the pages of the familiar poets. Fortunately few of the translations in the Florilegium are in any sense centos; or give the impression that they have been painfully elaborated from the text of some ancient author. They are generally spontaneous. In most cases we are able at once to perceive the aroma of the ancient model, but although this varies with the form and vocabulary it is in some instances due to the thought of the English original itself. For in much of our modern poetry and prose there is a distinct classical tone, which easily lends itself to the ancient forms. We are all familiar with Andrew Lang's Letters to Dead Authors, which, composed in the style of several famous writers, give admirable imitations of the turns of thought and language with which we are familiar. They are, however, in English. In these translations of the Florilegium we can read poems by dead poets, as it were, and imagine how Horace and Ovid, Catullus and Vergil might have handled themes left to their successors. One closing word on this point. The resemblance is sometimes only apparent. For instance: Horace is fond of digressions, of triads of illustrations, of a limited range of thought; he is allusive sometimes to the extent of being obscure, and always shows his *curiosa felicitas*. It is hardly to be wondered at, if in translations from the moderns some of these features should be lacking, and the imitation be only a very distant vision.

However, we ought to rate these translations as more than *tours de force*. The different form and rhythm, cast of thought, point of view and ancient atmosphere produced by changed allusions, in many cases changed mythology and modified philosophy, and a style often representing the modern abstract by the vivid concreteness of the Latin, and finally the entirely new association due to the conscious modeling after the manner of some particular poet, have given something which is a contribution to Latin literature, as distinct from Roman literature.

PRINCETON UNIVERSITY      GEORGE DWIGHT KELLOGG

Ancilla. Carmen Eduardi San Giovanni Neo-Eboracensis in certamine poetico Hoeufftiano magna laude ornatum. Amstelodami, apud Io. Mullerium, MCMVII.

Maud Muller in Latin Verse and Other Poems. By the same author.

It is refreshing to meet a man with some of the traits of the English type of scholar, who can find leisure from the deeper and more technical side of classical work to indulge a real poetic sense and understanding of metric in the composition of excellent Latin verse. The poem under consideration

is a sort of epyllion of two hundred and fifty-nine hexameters dealing with a love-story quite modern in conception, though classical in tone and setting. The story briefly is as follows: Asterie is a slave-girl of the wealthy Roman Lollius of Surrentum, who is much enamored of her, but she will have none of him. In revenge he orders her to be buried alive, and she is just on the point of being incarcerated, when she apparently falls ill and dies. At this point her lover from the Tigris appears in search of her and is told that she is dead. But he meets his old tutor, now the physician of Lollius, who tells him that Asterie is not really dead and that he, to save her from the vengeance of Lollius, has merely thrown her into a lethargy. Then the youth hurries her aboard his ship and they escape.

Such phrases as *sol tenet alta poli, pictae volucres, praecipitare moras, effundere voces, patulae sub tegmine ficus* and many others, also countless turns of expression and individual words all show that the author knows his Vergil and makes good use of him. The verse runs well in the Vergilian manner, displaying the usual conventions of the best period. Elision is found on an average of once in six verses. Though not as frequent as in Vergil, who has one case in every two, one in six avoids giving the impression of artificiality and stiffness so often met with in the later Latin poets and modern versions. We notice no irregularities or mistakes in quantities. It is surprising to find in so short a piece as many as seven examples of the bucolic diaeresis. The penthemimeral caesura is employed to the point of monotony. Several times it appears in some ten consecutive verses. But again one frequently meets with variously changing caesurae, which are very effective. There are no spondaic verses. The rule of closing with a dissyllable preceded by a polysyllable or with a trisyllable preceded by a word of at least two syllables is violated in only one case (two dissyllables), *loca lustrat*. In general, in the first four feet there is the proper conflict and in the last two the proper agreement between verse-ictus and word-accent.

We have also by the author of the Ancilla a booklet entitled Maud Muller in Latin Verse and Other Poems. Maud Muller is appropriately rendered in the elegiac distich, and the spirit and sense of the English are well reproduced. The version is not a close rendering and this is not necessarily desirable, although every couplet of the original appears in a corresponding distich in the Latin. Owing to the florid nature of so much Roman poetry, one is often, in attempting Latin verse, unconsciously inclined to write in a manner much too elaborate for the simple story he has in hand. This fault is nicely avoided in the version before us. The words and phrases are skilfully selected, largely from Vergil. Out of



many may be mentioned *gemitum dat pectore ab imo*, and *patulae sub tegmine mali*. Although the classical tone is a little impaired in translating Maud by *Mauda*, by *Mullerii suboles* and *Mulleris*, when to give a thorough Latin effect a Roman name might have been used, there are many verses which are Latin through and through. Some of the best are: *Non tunc ancipitis premerent certamina iuris*  
*me urgetve crepans garrula turba fori,*  
*ast pecudum gemitus aviumque sub aethere cantus*  
*praeberent placido gaudia tuta animo.*

The only really objectionable verse is *non metuendum ius, non metuendus amor* for And joy was duty and love was law. How this gives the sense of the English it is difficult to see.

Thirty-nine out of the fifty-five pentameters end in a dissyllable. Of the remaining sixteen three end in a monosyllable, six in a trisyllable and the rest in a word of four or more syllables. Elision occurs practically once in every two verses, though only four times in the second hemistich. The hexameter lines are managed much in the same way and as well as in the *Ancilla*. Although each stanza is complete in sense and usually ends with a period, the real metrical form is decidedly Catullian.

In addition to Maud Muller the collection contains twenty-three other versions in various meters, mostly short pieces, but lack of space prevents the consideration of more than a few.

The Night has a Thousand Eyes, by Francis W. Bourdillon, is thus rendered:

*Nocte quot fulgent oculi serena!*  
*ast dies uno micat. Atra tellus*  
*fit tamen, densis tenebris amicta,*  
*sole cadente.*  
*Fulget et quot mens oculis! at uno*  
*cor micat. Caecae tenebrae manebunt*  
*heu! tamen maestos quibus est ademptum*  
*lumen amoris.*

A neat little pair of Sapphic stanzas observing all the Horatian laws. As we shall see, the rendering is closer and the English order of word-groups is more exactly preserved than in most of the versions, and with good reason. Ordinary freedom in these respects would here be fatal to the effect produced by the original. The repetition in the second strophe of words occurring in the first might have been carried out more completely.

Jenny kissed me, by Leigh Hunt, though in the Sapphic of Horace, with its *basium*, *basiavisse*, *roseis labellis* and its many liquids is all Catullus. The version is free and good:

*Ut revisit me subito Corinna*  
*basium fixit roseis labellis,*  
*Tēpus, o fur, tu spoliis onuste*  
*undique raptis,*

*esse me tristem miserumque narra,*  
*frigidum narra et domitum senecta,*  
*sed beatum me modo basiavisse*  
*adde Corinnam!*

The sixth line of the original, Say that health and wrath have missed me, does not appear at all in the Latin, but the sense of the whole is skilfully and gracefully turned. Here, of course, Jenny has to appear with a Latin name. A Latinization of Jenny would be ridiculous.

Sir John Suckling's Why so pale and wan, fond lover? deserves a few comments. Here we see our verse-maker's skill in the Horatian *Alcaic*, faithful, as ever, to the laws of his model, from which sometimes we almost wish that he would in some small way depart. *Pallorque . . . inficit* and *compesce mentem* are good Horatian phrases and the whole has the Horatian swing, but does not display the flippancy of Suckling, as, for example, in the second strophe:

*Cur torpet alto lingua silentio*  
*parum decoro? Quae modo fervidis*  
*despexit instantem querellis,*  
*plus nimio tacito calebit?*

The fourth Asclepiadean would have been a more appropriate meter for such a theme. The same construction introduced by the same word *quae* in the latter part of each strophe is an effective touch.

There are versions of seven short pieces of Heine, the two best known of which we shall briefly consider. The first is *Du bist wie eine Blume*, the Latin of which is:

*Tenella virgo puriorque flosculo*  
*fulgentiorque candido,*  
*te specto et imum lenta pectus occupat*  
*tenetque cura. Prodeas*  
*(simul precanti et ista sint mi tempora*  
*cingenda palmis fervidis)*  
*sic prodeas ad sempiterna, candido*  
*o purior tu flosculo.*

The spirit and the simple grace of the German are fairly well preserved, though obviously better in the first half than in the second. The iambs themselves, however, apart from their relation to Heine, are well done, and in this respect also the first two strophes excel the last two. Notice the inversion in the order of the Latin words in the first and fourth strophes to echo the German inversion in the same places.

*Du schönes Fischermädchen* is not as good. It is the only effort of our author in the Third Asclepiadean stanza, and as such is successful. It is doubtful if *nautarum . . . filia*, 'daughter of the boatmen', is used anywhere in Latin in a sense such as that with which we are familiar in phrases like 'daughter of the regiment', 'daughter of the sea',

etc., that is, a girl brought up and living among soldiers, on the sea, etc. Evidently such a meaning is intended here. *Coniunctis manibus loqui* is rather mild for 'Wir kosen Hand in Hand'. On the other hand, as we have already observed in regard to the other version of Heine discussed above, several phrases in the Latin do not render the simplicity of the German, such as *tu rabiem Noti experta et pelagi iras, quas fronte impavida subis*, for 'Vertraust du dich doch sorglos Täglic dem wilden Meer', and *Non pectus pelagi dissimile aestuat* for 'Mein Herz gleicht ganz dem Meer'. *amabile* seems out of place. The shore is not *amabile* to the water-loving girl. *Os frustra timidum* can hardly stand for 'Und fürchte dich nicht so sehr'. In technique the poem is a tolerable Horatian imitation, but it is not a reproduction of Heine either in detail or as a whole. It must be said, however, that it is difficult to conceive of any adequate Latin version of these German verses.

Christina Rossetti's When I am dead, my dearest, is given in the *Alcaic*. The first strophe is an excellent Latinization of the first half of the first English stanza:

Ne forte maerens carmina concinas,  
fatum rapit si delicias tibi,  
ne forte dent umbram sepulchro  
ulla meo rosa vel cupressus.

The second and third strophes, which will not be quoted, are mediocres. The last two verses of the fourth and last strophe, which run:

Oblivio mergat iacentem  
ambiguum an meminisse det fors,  
are not only an undue expansion of the English. Haply I may remember, And haply may forget, but are also marred by their extreme obscurity and the ending in two monosyllables.

The song of Thomas Campbell beginning How delicious is the Winning is peculiarly adapted to an Ovidian rendering. The subject is not very serious and is frivolously treated. So are the *Amores*, which in form and spirit our version resembles. Each of the six elegiac couplets represents one of the six English stanzas. The third distich, which runs

Advenit almus Amor nulloque iubente resistit,  
opprobriisque tenes hunc precibusque fugas,  
is a particularly happy rendering of

Love he comes and Love he tarries  
Just as fate or fancy carries;

Longest stays, when sorest chidden;

Laughs and flies, when pressed and bidden;

but all are satisfying and form one of the most successful attempts in the collection. Usually, and partly of necessity, the writer, as we have seen, has a tendency to expand his original. Here he compresses and this is perhaps another factor which contributes to the excellence of this version.

In a word, Mr. San Giovanni shows unusual facility in writing Latin verse, and, notwithstanding a few misinterpretations and some failures to display the spirit of the originals of his versions, his work is admirable and we await with interest his further efforts.

H. B. VAN DEVENTER

PRINCETON UNIVERSITY

We reprint with pleasure from the UNIVERSITY OF CALIFORNIA CHRONICLE, Vol. X, No. 3, in English and in Latin both a sonnet, by Professor Leon J. Richardson, of the University of California, which appeared in the Sunset Magazine, September, 1904.

#### PROCUL NEGOTIIS

What glad release from care and crowded street,  
To bar thy city door and fare away  
Among the hills! And when the opal ray  
Of evening falls, to seek some fair retreat  
By spring-fed streams, where field and forest meet;  
To stretch amid the scent of pine thy bed;  
And, yellow orb'd Arcturus overhead,  
To sink at last in slumber, deep and sweet;  
Then at approaching dawn's uncertain beams  
To linger in the borderland of dreams,  
Till every elf that pipes and plays along  
The tender aspen boughs, is chang'd again  
To golden oriole or russet wren

And morn bursts forth in blithe full-throated song!  
Laetus qui fugiens curam turbasque viarum,  
iam foribus clausis, collium amoena petit!  
ille etenim, ut serus croceo venit Hesperus igni,  
quaerit sepositum, rivulus unde salit,  
fontem; continuo medius nemora inter agrosque  
pinorum fruitur stratus odore vago,  
donec, ut Arcturi flavescens despicit orbis,  
solvantur placide membra sopore gravi.  
inde novi incerta cunctans sub luce diei  
numina semivigil Pana deasque videt,  
qui nunc populea ludunt in fronde recenti,  
nunc calamo complent dulce sonante nemus,  
cum subito in volucres varias mutantur et Eos  
erumpens hilari fundit ab ore melos!

From a little volume of Latin verse published by Professor Richardson in 1899 we reprint the following:

Come live with me and be my love,  
And we shall all the pleasures prove  
That hills and valleys, dale and fields,  
And all the craggy mountains yield.  
And we will sit upon the rocks,  
Seeing the shepherds feed their flocks  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.  
And I will make thee beds of roses,  
And a thousand fragrant posies;  
A cap of flowers and a kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool,  
Which from our pretty lambs we pull;  
Fair-lined slippers for the cold,  
With buckles of the purest gold.  
A belt of straw and ivy buds,  
With coral clasps and amber studs:  
An' if these pleasures may thee move,  
Come live with me and be my love.  
The shepherd swains shall dance and sing,  
For thy delight each May morning:  
If these delights thy mind may move,  
Then live with me, and be my love. —MARLOWE

*I mecum modo tu deliciae domum,  
tu coniunx hilaris! Deficiet nihil,  
nec curae segetum nec nemorum quies  
nec quod mons niveus laetitiae ferat.  
Strati per cava nos saxa tuebimur  
pastores pecoris vel memores vagi  
argutas vel aves desilientibus  
lymphe foniculis undique consonas.  
Iam multa placide, Tyndaris, in rosa  
resplendens variis undique flosculis  
somnia fessa petes. Tum tibi pillei  
ornata et foliis pallia myrteis,  
vestis praeterea, quam tibi laneam  
pulchellae pecudes vere satis dabunt,  
molles et soleae, frigora quo feras,  
aurataeque etiam, lux mea, fibulae.  
Zonam gramineam denique conferam  
gemmis coraliis et tibi sucinis  
scite compositam. Nunc ita si placet,  
i mecum modo tu deliciae domum.  
Crebris iam iuvenes cantibus et choris  
festos vere dies concelebrant tibi.  
Quodsi te moveant omnia quae feram,  
tum mecum remane deliciae meae.*

The following version of a passage in Tennyson, *The Marriage of Geraint*, is by Professor Tracy Peck, of Yale University:

*Verte tuam, Fortuna, rotam; demitte superbos;  
verte rotam rapidam per solem, nubila, noctem;  
teque rotamque tuam non odimus aut adamamus.  
Verte, o verte rotam seu rides seu stomacharis;  
nos nil mutamur quamvis rapide rota currat;  
res nobis angusta, sed est generosa voluntas.  
Ride—nos ridemus opum domini locupletes;  
saevi—nos hilares manibus nostris operamur,  
namque homines exstant homines fatigue potentes.  
Verte rotam, Fortuna, super turbam trepidantem;  
estis tu rotaque ista ambae de nubibus umbrae;  
teque rotamque tuam non odimus aut adamamus.*

#### BLIND LOVE

The following translation is by Professor George Dwight Kellogg, of Princeton University (other renderings by the same scholar will appear in the next number):

O me! What eyes hath Love put in my head  
Which have no correspondence with true sight:  
Or if they have, where is my judgment fled  
That censures falsely what they see aright?  
If that be fair whereon my false eyes dote,  
What means the world to say it is not so?  
If it be not, then love doth well denote  
Love's eye is not so true as all men's "No".  
How can it? O how can love's eye be true,  
That is so vexed with watching and with tears?  
No marvel then though I mistake my view;  
The sun itself sees not till heaven clears.  
O cunning Love! with tears thou keep'st me blind,  
Lest eyes well-seeing thy foul faults should find!

—SHAKESPEARE, Sonnet cxlviii.

#### AMOR CAECUS

*Heu! quales oculos mihi dedisti,  
Amor! quis nihil, ut solet, videtur!  
quo mens, sin aliter sit, avolvit,  
quae nunc, quod videt, inritum arbitratur?  
Sit, quod lumina falsa amant, facetum:  
negant cur homines severiores?  
notat, sin minus, hic amor misellus  
suum non oculum esse sic acutum.  
Nequiquam poterit videre recte  
oppressus lacrimis et inquiete.  
Nimirum mihi tum error est amore;  
sol tantum ipse videt serena in aura.  
proh! me, callide Amor, tenes dolore  
caecum, ne inveniam istam iniquitatem!*

#### AUGUST MAU

(1840-1909)

Readers of THE CLASSICAL WEEKLY will be shocked to hear of the sudden death of Professor August Mau, at Rome, on March 6. His wife had died only three days before. Though he had shown of late years some signs of failing vigor, no one suspected that he was seriously ill. Only two hours before his death he was in conversation with an officer of the German Archaeological Institute, whom he asked to make careful arrangements for the courses of lectures at Pompeii if he should himself be unable to give them this year. Simple but impressive funeral services were held in the library of the Institute and appropriate tributes were paid to the memory of the man without whom "the Institute could never be the same and whom his friends and students of all lands loved and love". He had recently expressed the hope that he might be permitted to round out forty years of labor at Pompeii. For the fulfillment of this wish two more years were necessary.

By the death of Professor Mau, classical scholarship loses one of its commanding figures. To students of Pompeii in particular his decease means the removal of their most respected master and leader; to those who have enjoyed the privilege of personal intercourse and more intimate acquaintance his death comes as a distinct and irreparable loss.

H. L. W.

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